

Student Review

Serving BYU's campus community since 1986

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October 16, 1986

Interview II: BYU in Israel

The following article is the second in a three-part series on the B.Y.U. Jerusalem Center controversy. Paul Richards, B.Y.U.'s public relations director spoke with Christine Fisher, staff writer for Student Review about the controversy.

STUDENT REVIEW: First of all, can you give us some background on how we acquired the site?

RICHARDS: Well we've been in Jerusalem since 1968. We've had study abroad programs for eighteen years now and we've always wanted to have our own facilities. It better than living in hotels and leasing units on a kibbutz, which is what we're doing right now. In 1981 . . . we had several different parcels that they let us look at and it was determined that we would like the particular one we chose. It's in a neighborhood that is very much non-Jewish. There have been some conflicts when non-Jewish institutions move in next to Jewish neighborhoods so we specifically chose this site--which has a Catholic property, a Lutheran property, Arab properties, the Hebrew university and a number of things in that location--and leased from the government of Israel the land for the project.

SR: Gerald Steinberg, a professor from the Hebrew University, Israel, has criticized it as being a "large scale high profile university which goes beyond a church or other religious institution."

RICHARDS: That's a standard criticism that we've had all along. It is large because we're going to put 200 students in it--and that means that it isn't just university buildings but dormitories, a cafeteria, leisure areas and offices.

SR: So when did all this opposition start?

RICHARDS: . . . When we started
Doonesbury

putting pillars up and actually started the construction of the building . . . then we ran into opposition. People all of a sudden said "you Mormons sneaked in here."

SR: Was this a spontaneous response of the people or is someone stirring this up?

RICHARDS: An organization called Yad L'Achim which is an anti-missionary ultra-orthodox international organization has headed up the drive to get us out of there. And the philosophy behind it we understand. . . . As one Rabbi told us "we lost six million Jews in the Holocaust. We don't want to lose any more people." To them losing anyone to conversion is the same or even worse than death.

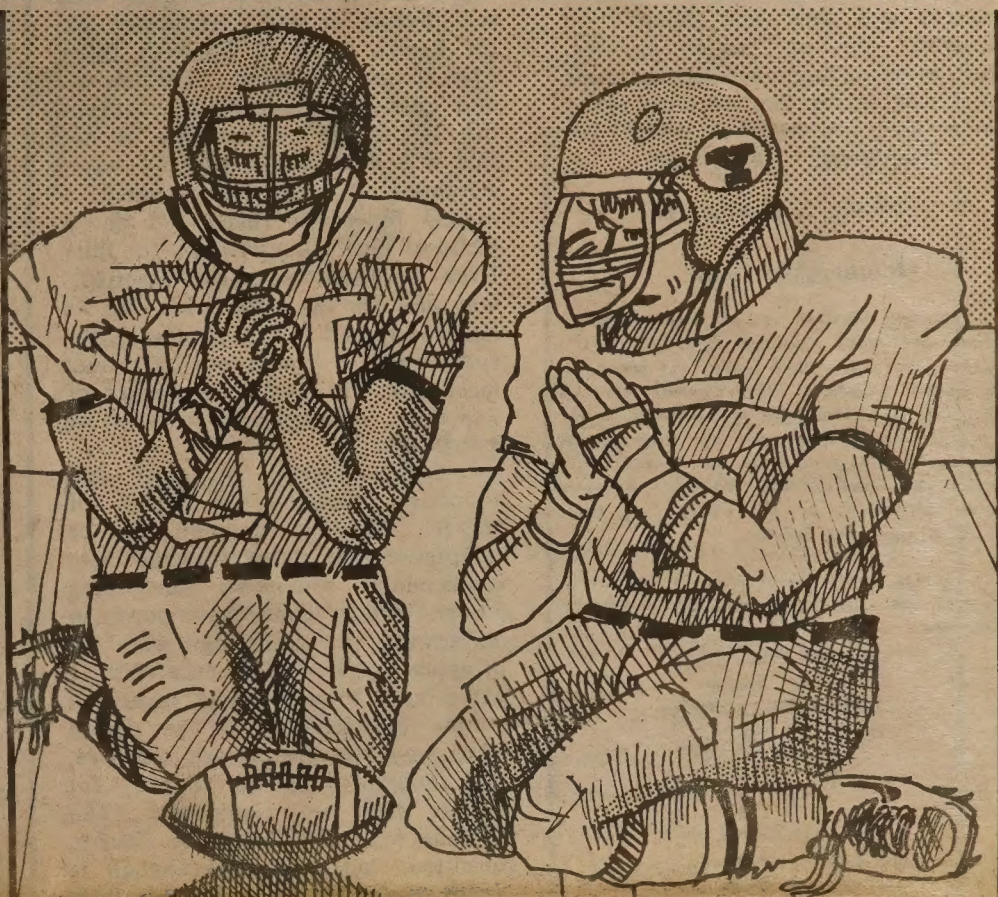
So they don't understand us. They know that we have a reputation for missionary activity, and they can document that.

But at the same time we don't proselyte in countries where we are not welcome. We won't go in clandestinely and establish a congregation if it's not approved by the government.

SR: Another one of Steinberg's criticisms was that, "efforts to establish a Mormon university suggest a return to highly sophisticated, well financed, and institutionalized missionizing. . . ." What evidence do they have that this is the case? What record do they have of missionary activity?

RICHARDS: They don't have a real record of missionary activity. I maintain that if in 18 years if all they can come up with is ten people--five of whom were Christian, and a handful of people who could have come into the church as a result of the center's activities (and it wasn't as a result of the center's activities)--that for us is not missionary work.

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Prayer at the Y

by Steve Gouldrup

"A foolish consistency is the hobgoblin of little minds."

Ralph Waldo Emerson, 1841

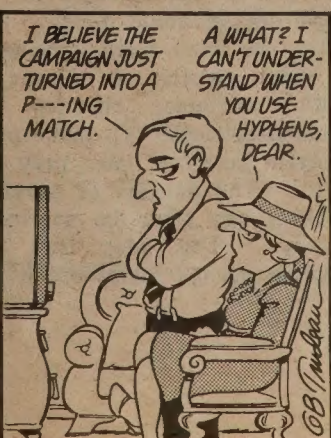
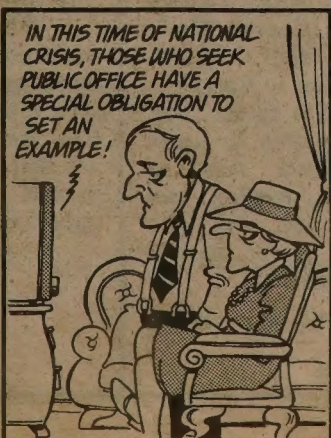
The last time I attended a concert at the Marriott Center (Elton John; September 1984) I was mildly shocked. The concert began with an opening prayer and if I don't remember all the details of that prayer, I do remember that the invocator blessed Elton John, asked that the Lord's Spirit be with him during the performance, and prayed for the same Spirit to attend the concert. I felt a little awkward during the prayer but I didn't try to understand the feeling right away. Now, realizing that this type of prayer is not rare at our school, I think that this use of prayer carries with it at least two possible dangers: I call these dangers the danger of

ambiguity and the danger of hypocrisy. My intention here is to give examples showing how these dangers surface at BYU, lay out some principles that protect the quality of prayer, and say something about the application of these principles to particular cases.

Ambiguity in prayer is described as uncertainty about the intent of a particular prayer. The result of ambiguity surfaces when righteous desires are confused with simple hope (or lesser motivation). An example of this danger is seen in the prayer offered a few weeks ago at the Colorado State game. A sweet, obviously sincere lady asked that no injury visit any of the players. I was a little miffed. I couldn't help but remember my high school friend, Randy Heer, who used to pray that his car wouldn't get wrecked before racing it up and down Pacific Coast

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BY GARRY TRUDEAU



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Highway. While I think it good to hope for the welfare of others in any circumstance, I wonder if it is possible to righteously desire the safety of someone who brings danger upon himself. In other words, does God prevent this type of injury? Prayer becomes confusing if we don't know what we can really expect from it.

The danger of hypocrisy is exemplified in the football game prayer as well. It seems strange to pray for the safety of the ball players and then yell things like "kill'em," "maul'em," "eat'em up," etc. Now someone might substantiate these cheers by saying that we don't really

wish injury on the players, despite our words. Here I have to agree, since I can't remember ever really wanting someone to get hurt. Nevertheless, the feeling during the prayer and the feeling during the game often differ strikingly (if we listen to the prayer in the first place). We pray that "all may perform to the best of their abilities" but we really hope that "they" will fumble when it counts.

The danger of hypocrisy is also seen in the Elton John prayer. Even without succumbing to Lex de Azevedoesque condemnations of beat and rhythm, it seems strange to ask the Lord's Spirit to be with Elton John during a concert. The important question is not whether or not this is possible but whether or not this is something we actually want. Assuming that no one wanted a radical repertoire change ("I am a Child of God" etc.) why ask for this? Even if Elton's songs are "inspired," why pray for the same Spirit that we righteously and sometimes unsuccessfully want to attend our sacrament meetings? To avoid the danger of hypocrisy, we must pray for what we truly want.

Both dangers, ambiguity and hypocrisy, threaten the worth of prayer. Without pretending to be comprehensive, I will make two fundamental statements concerning prayer. Prayer should have power in dedicating a gathering and in bringing spiritual influence into a gathering. Prayer should involve a double responsibility. The person who prays must be sincere, sensitive, and thoughtful enough to pray for desires that are righteous. The persons who listen must be sincere, sensitive, and thoughtful enough to honestly assent to or abstain from the content of the prayer. The whole process demands integrity. Though these conditions are not sufficient to ensure purposeful prayer, if they are not met, prayer will be something less than it ought to be.

Well, in a subversive newspaper like this, you may wonder "wherein lies the revolution." Ultimately in deciding where prayer is justified, there are few definite categories. So most cases have to be decided individually on appeal to principles (like those listed above). If the conditions underlying the principles cannot be met in a particular setting, prayer is probably not appropriate. I see no reason why "prayer at rock concerts" should not be abolished. Intuitively the phrase is oxymoronic and rationally this type of prayer tends toward ambiguity and hypocrisy. Opening prayers at dances could probably be discarded on the same grounds. It seems better to encourage personal prayer and personal spirituality in preparation for this type of situation. Obviously, standing in front of large audiences to repeat tritenesses and vanities can hardly provide an example of what personal prayer should be.

On the other hand, true prayer does seem possible in places like football stadiums, theatres, and religion classrooms. To make prayer meaningful here, we must pray with integrity. The dangers of prayer at our school can often be averted in this way. This idea isn't very revolutionary, just incredibly important.

"R" Movies

It would be simple for me to defend R-rated movies personally, by listing several and telling how they've touched me, changed me, or shaken me out of complacency--*Coming Home, Reds, Julia, Kramer vs. Kramer*. We all know that movies, like literature, art and music, have great power over us. But I'd like to direct the question of R-ratings away from the content of the movies for a moment to the rating system itself.

Why?

The board which distributes the ratings has traditionally been composed of non-professionals, people not directly involved in the movie industry. The present board consists of six unidentified families who live in California. These "mystery families" are kept away from publicity so they can judge films without undue outside influence.

For those who rely solely on the movie rating system to decide which movies they shouldn't see, who these families are becomes an important question. Do they have systems of judgement similar to ours? Can they make a distinction between the senseless brutality of *Rambo* and the violence in *The Killing Fields*, which, though similar in content, is much different in purpose? Can they separate the sexuality of *Porky's* from the sensuality of *Out of Africa*? Does the rating system have a code for dealing with the propagandistic portrayals of Soviets in *Rocky IV* and *White Nights*?

Certainly, the movie rating system exercises a moral valuing process, one many people may agree with. But, it is not a divinely-inspired system--and it is not my system. Part of the process of becoming educated, especially at BYU, should be the development of personal moral standards--not standardized standards for which we have no defense but someone else's defense. We should each be responsible enough to develop our own moral judgments that we can defend with good reason and sound judgement. Otherwise, when we leave Mom and Dad or when we quit the conservative atmosphere of Provo, we may find ourselves with no strong standards of our own. We may find ourselves uneducated in the worst sense of the word. What is the difference, anyway, between Michelangelo's *David* and *July's Playgirl* centerfold? What standards do we use to decide?

How does *Top Gun* differ from *The Kiss of the Spider Woman*? Before you make a decision on which you want to see and which you'd rather avoid, practice personal discretion. Assess the film's purpose and content by reading the varying opinions of good film critics. Learn which ones you trust (*Vogue's* Molly Haskell rarely fails me). Watch Siskell and Ebert. (Listen to Ebert.)

The rating system is an easy out. If you won't take the time to judge for yourself, it's better than no standard at all. But knowing how much movies effect us, can you justify putting your moral choices into someone else's hands?

by K.C. Farr

Why should we refrain from seeing R-rated movies? Well, put quite simply, because the prophet told us

Why Not?

not to see them. This should be reason enough for good Latter-Day Saints, but for those who need more, read on.

The argument that most moviegoers put forth is that there's no harm in going to see them. But the harm, though subtle, still exists. Movies are rated R because they contain sex, violence, or language of the type that the Varsity Theater censors. When we see or hear these things for the first time we know we would never do the things portrayed in the movie. But as we see more and more we become desensitized to it and begin to see it as acceptable.

But think of the things we are accepting. Movies teach us that sex outside of relationships is the norm; that commitment is unnecessary; that virginity is undesirable; that promiscuity is more exciting than marital love. We are taught that extreme, unconstrained violence of *Rambo* and *Terminator* proportions is okay and proves manliness; that profanity and nudity are necessary for realism. We may claim that we are not affected, but when we confuse illusion and reality our own perceptions about life and relationships can get distorted. We unwittingly adopt the attitudes we are exposed to and form unrealistic expectations about relationships.

Another category of people go to R-rated movies because many artistic films are thus rated. This includes such award-winning films as *Room With A View*, *Fanny and Alexander*, *Brazil*, and *Stand By Me*. Some may ask how such films can hurt us, but the real question we should ask is how they benefit us. These films are admittedly works of art, but there are countless other uplifting forms of art and entertainment such as theater, books, and music that serve similar purposes and do not contain offensive material. International Cinema does an excellent job of providing meaningful and artistic films. If an exceptional movie is released with an R rating, chances are high that International Cinema will show it before too long, just slicing out the offensive part. If they don't show it, well, how detrimental is it to miss one film?

Others choose their R-rated movies saying that there are PG movies that are worse. But this should serve only to remind us that a rating of PG is no guarantee that a movie doesn't have the same content as R-rated features. Instead of including R-rated movies we should exclude the PG ones that fall into this category.

When we choose our entertainment we need to keep all these factors in mind and choose those which will affect us positively, not just those that are entertaining. We need to use discretion in anything we watch so that we can retain a realistic and unpolluted view of life.

by Allison Allgaier

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Student Review is an independent student publication dedicated to serving BYU's campus community. It is edited and managed by student volunteers; BYU students from all disciplines are encouraged to contribute to the Review. Opinions expressed are those of the individual authors and do not necessarily reflect the views of the editors, Brigham Young University, or the Church of Jesus Christ of Latter-day Saints.

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Celebrate Homecoming 1986

Thursday, October 16

Miss BYU Pageant, ELWC Ballroom, 8:30 p.m. Tickets \$3.00—available at the door.

Friday, October 17

Club Competition—Window Painting, Cougar Eat, 5:00–11:30 p.m. (Friday and Saturday)

Saturday, October 18

Club and Ward Competition—Almost Anything Goes: Deseret Towers Field, 9:00 a.m.–1:00 p.m.

Monday, October 20

1986 Homecoming Baby, midnight. The first baby born during HC week will be the 1986 BYU Homecoming Baby. One parent must be a current BYU student or alumni. Please call 378-4086 if your baby makes it in time. Chalk Drawing Contest, Garden Court, 9:00 a.m. Opening Ceremonies, Tanner Building, noon—unveiling of “Y” Banner. Synthesis, ELWC West Patio, 1:00 p.m. Club and Banner Competitions. All banners must be into the HC Office by 1:00 p.m. The winning banner will be hung in the Cougar Eat and others will be hung around campus.

Tuesday, October 21

Devotional, Elder Neal A. Maxwell, Marriott Center, 11:00 a.m. Club Competition—Simon Says, Checkerboard Quad, noon. Faculty Brassworks, ELWC West Patio, noon. Baby Boom, ELWC Ballroom East Stage, 6 p.m. Powder Puff Practice, Haws Field, 5–8 p.m. Dorm Decorations. Begin Tuesday morning. Must be finished by Wednesday at 5 p.m.

Wednesday, October 22

Club Competition—Lip Sync, Garden Court, noon. Cougar Cake, Checkerboard Quad, noon. Balloon Messages Released, Checkerboard Quad, noon. Judging of Dorm Decorations after 5:00 p.m. Powder Puff Football Game, Haws Field, 8 p.m. Tickets \$1—available there.

Thursday, October 23

Honored Alumni Lecture Series, 11:00 a.m. See campus bulletin boards for locations. Club Competition—Pep Rally/Club Yells, HBL Quad, noon.

Friday, October 24, Blue and White Day

Club Competition—Blue and White Breakfast, Garden Court, 7 a.m.

Career Connections, 375 ELWC, 8:30–11:30 a.m. One-on-one discussions with seasoned professionals. Sign up at the Alumni House.

Coach and Player Pep Rally, West Patio, noon. Homecoming Banquet, ELWC Ballroom, 5:30 p.m.

President Holland is the featured speaker. All welcome. Tickets \$8—available at the Alumni House.

Spectacular, Marriott Center, 8:00 p.m., tickets \$7—available at the Marriott Center Ticket Office.

Choral Showcase, de Jong Concert Hall, 8:00 p.m. Bon Fire and Dance, Bean Museum Parking Lot, 10:15 p.m.

Dances: Sundance Rehearsal Hall, Sil's Ivy Tower, The Yarrow—Holiday Inn, Park City (dinner)

Saturday, October 25

Bike Race, 7 a.m.

Road Race, 9 a.m.

Parade: Center Street and University Avenue, 9–11 a.m. BYU vs UTEP, 1:30 p.m.

Spectacular, Marriott Center, 8 p.m., tickets \$7—available at the Marriott Center Ticket Office.

Choral Showcase, de Jong Concert Hall, 8 p.m.

Dances: Sundance Rehearsal Hall, Salt Palace North Lobby, Westin Hotel Utah, ELWC Ballroom, Sil's Ivy Tower (dinner), McCune Mansion (dinner). Students and alumni welcome at *all* dances. Tickets available at the ELWC ticket booth between 10 a.m. and 2 p.m. beginning Saturday, October 18.

In case of bad weather, events will be held in the Garden Court.

For further information call 378-4086.

For a Good Time . . .

by Karen Voss

A lot of people think that to have a good time you need to go somewhere far away, dress up, or have special equipment, but this is a falsehood. A high old time can be had anywhere. All that is required is the intent to do so.

Take a day at school, for example, and seize every opportunity to impose yourself on people you don't know. It's a kick.

As you sit in your first class make noises--animal noises like "meow" and "peep". Throw in a "woof" at the end. Be audible but discreet. Drop things and shuffle papers incessantly. When people begin to stare, shake your head and mutter, "One of these days I'm going to get organized." Pass notes to people you don't know. Tell them that they look especially lovely today or inquire as to why they're not sitting where they usually sit. Ask the person next to you if they're mad at you. Point out that they've been pouting all class period. Ask questions that have nothing to do with the lecture. Say "Do you know much about the Student Health Plan? I need to see a doctor." Then cough, snuffle or itch.

Prior to class you could have arranged to have a telegram or a pizza sent to someone. We know that people do this for dates and stuff but we must emphatically stress that the best ornery things are done for NO REASON. Your goal is to bewilder, so there must be no logic or apparent design in your actions.

When you leave class, ask someone to help you with your coat. Inform them that you always get all tangled up when you try to do it yourself.

Wink at people. Wave. Give them cheesy grins.

As you walk, step on people's heels, thereby removing their shoes. Profusely excuse yourself, but keep doing it. Fall. Cause other people to fall. Start a student avalanche. Yell "Man, that was great!" or "Hey, things are out of hand. Simmer down!"

It's always deeply amusing to be extravagantly friendly. Quip "Well, hello there!" Introduce yourself to someone and announce that you've been wanting to get to know them



for a long time. An option is to insist that you know the person from somewhere. Keep hounding them about it: "Did you used to spend the summers in the Grand Canyon?", "Were you on the debate team?", "Do you have a sister named Flo?" Think of every possible place you've ever been in your whole life and ask them if they've been there.

Or you could say to some random person, "Hey, I've got a joke for you," and then proceed to tell them something completely devoid of any humor whatsoever. Break down in the middle of the pseudo-joke and insert "I'm sorry but this is the BEST. I lose it every time." Nod your head vigorously and laugh belligerently. Then tell them about a dream you had and ask them if they know what it means. Then ask them if you could borrow some money.

Follow someone. When they give you the impression that they're catching on, make an obnoxious face, but don't stop. Don't stop until they make you.

Pop out of the shrubbery or from behind a library shelf and yell, "You can't hide from me!" Crawl under tables at the library and grab people's feet. Steal their shoes and run with them.

Use your taunting voice and ask someone, "If I run will you chase me?" Or run up to someone and bellow, "TAG, you're it!" Keep poking them and say, "C'mon, you're IT!" When they refuse to respond call them a "party pooper," "spoil sport," and "rotten egg".

Rub somebody's arm and say, "Watch out, I'm rubbing off all of your electrons!"

Go to the Cougar eat and stage a fight with someone. Crescendo to, "You told me you loved me! You're a barbarian!" Knock trays of food off nearby tables or throw water in your opponent's face to punctuate your words.

Introduce a friend as a nudist, a clogger, or someone you met in prison.

The possibilities are boundless.

The point of all this is to triumphantly declare to you that it doesn't matter that you are in Provo. A Good Time can be had anywhere, at any time, especially with people you don't know. Just remember to be unpredictable and to continuously seek sources of merriment. They are abundant.

For Inquiring Minds

ANTHROPOLOGIST DISCOVERS ORIGINS OF "THE WAVE"

Dr. Hugh B. Forthright, a professor of anthropology, has recently completed a study of nonsensical behavior in lower primates, and has evidence to assert that the "wave," a popular crowd activity at sporting events, is actually a vestige of such behavior. Forthright maintains that early primates often participated in such nonsensical acts as standing and waving the arms in some kind of synchronized motion. He theorizes that they must have received some pleasure from seeing each other perform basic motor skills which were, for the primates, difficult to exercise. "They considered it a great achievement to stand and yell in synchronized fashion," he said. "Obviously the same thrill that comes to football crowds on practicing such basic motor skills must be the subconscious remains of this primate activity." Forthright believes that these actions, much like the "wave" itself, had no communicative or other useful function, but did provide a way for the primates to cheer each other on and raise the self-esteem of the group.

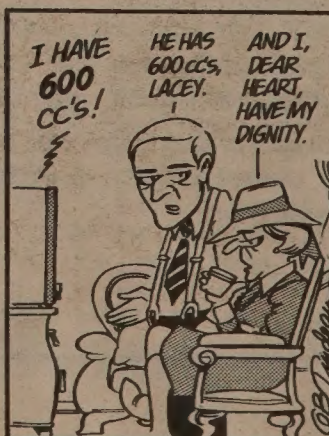
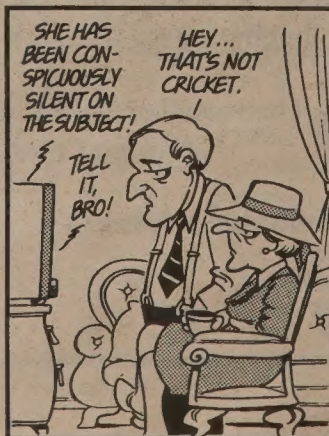
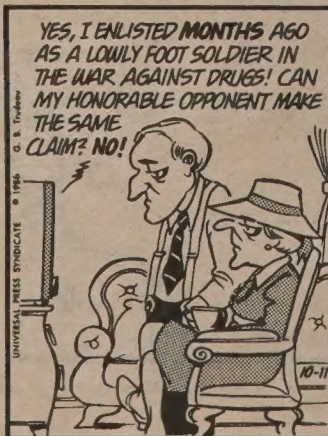
REAGAN OKAYS SALE OF NUCLEAR WEAPONS TO LIBYA

In order to help finance the defense spending initiatives of his administration, Reagan has opened the sale of nuclear arms to any interested country or group. "I was sitting and pondering the wisdom of the handgun lobby's slogan 'guns don't kill people, people kill people,' when I merely thought to extend the logic of the statement further," Reagan said in a prepared statement. "Certainly, nuclear weapons don't kill people, people kill people. Therefore, an open sale of the weapons should be made to anyone who wants them." When questioned by reporters, he denied that such groups as Libya, who would be interested in purchasing some nuclear weapons, would pose a threat to U.S. or world security. "I have already spoken to Mr. Khadafi," he responded, "and he assured me that he would only use the weapons for self-defense." The National Rifle Association has already expressed its support for the president's policy, and is starting to lobby for a bill that would allow private citizens to fully exercise their right to bear arms by purchasing household nuclear weapons.

SLY STALLONE DENIES CHARGES OF THOUGHTFULNESS

In a prepared statement, Sly Stallone vigorously denied the assessments of some critics that there might be some thoughtful content behind the facade of his violent and seemingly senseless movies. "I think Rarely, Stallone's agent who read the statement, said, 'Mr. Stallone has never in the past been concerned with more than the mindless thrill of violence and the over-simplification of domestic and foreign problems, and reaffirms his commitment to these principles for the future.'"

Doonesbury



Brushes With Fame

James Cromar:

1. Worked at a restaurant where he served Andy Williams, Arnold Palmer, and two members of Chris De Burgh's band.
2. Has a brother who works for Don Bluth, who works for Steven Spielberg.
3. Knows someone who went to the same junior high as Molly Ringwald.
4. Has a friend who played in the orchestra for a John Denver concert.
5. Has a relative who was held and tortured for a week by the Uruguayan police.
6. Has an aunt who survived Hurricane Fifi in Honduras and the 1972 earthquake in Nicaragua.
7. Is remotely related to Jim McMahon's best friend.
8. Almost ran into Marie Osmond at a Miss BYU pageant.

ANONYMOUS THIS WEEK

The other night I was walking home with a friend of mine after a long day at school when the bugle sounded, signaling the onset of the evening national anthem. "I hate this!" my friend exclaimed as she quickly looked around for a building to take refuge in. While all the other pedestrians stopped like statues, I assured her that it was okay to keep walking if she wanted to. So we did.

I then explained to her that I used to stop for the national anthem too when I was a freshman, but many years, many miles, and many thoughts have come between then and now. And even though I have to endure icy stares and people calling me "pinko" or "commie," I no longer make this traditional stopping a regular practice.

Does this mean that I'm not grateful for our liberty or freedom? Or perhaps I'm not appreciative for the many who have lost their lives. Maybe. Then again, maybe not. Stopping on the sidewalk while a song is being played is hardly an accurate gauge of patriotism.

First of all I think it is a ridiculous, almost pagan ritual that we are coerced into twice a day. Whoever made up this rule anyway? Where in the honor code, the class schedule, or the catalog does it explain that stopping during the national anthem is part of my duty as a BYU student? If I were a visitor on campus I would think that this was the golden calf renewed.

Next, the ritual is downright annoying and a waste of time. And it's not just me who thinks so -- most of my friends look at the stationary two minutes out in the cold as a real pain in the rear. Whoever selected the timing really knew how to intensify inconvenience. The ceremony takes place just before 8 am when you are trying to get to class, and then again at 5 pm when you are trying to get back home. Do you think that maybe we could pick a more inconvenient time?

But it's not just the pagan practice or the inconvenient idleness that makes me walk on. It's basically being true to what I really feel. When I used to stop during the national anthem I resented it and then felt guilty about being a pseudo-patriot. Now that I don't stop, I actually enjoy the event without neurosis. Sometimes I hum along with the music. Sometimes I just think. And even now, if I can see the flag perhaps I will stop and watch the procession. The patriotism I show now is sincere.

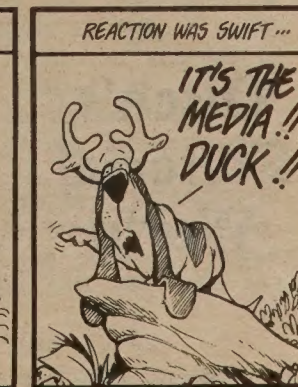
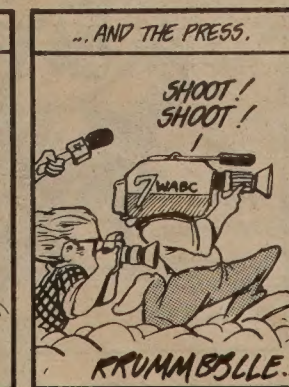
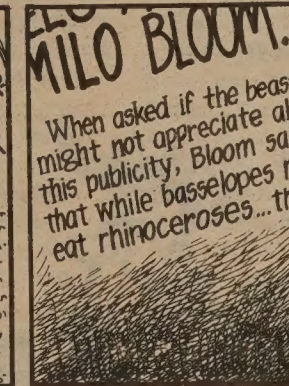
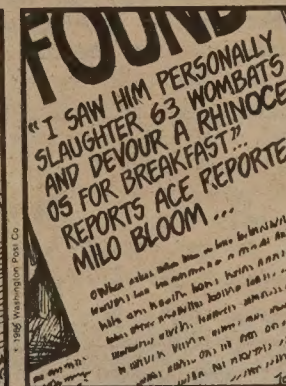
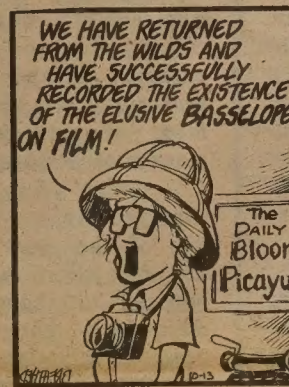
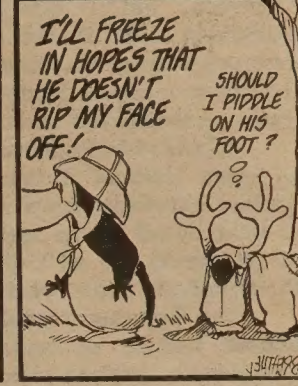
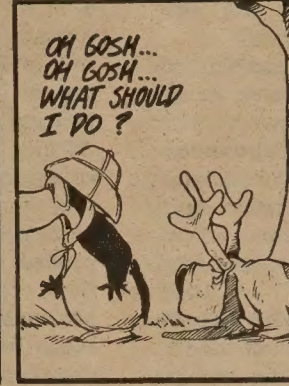
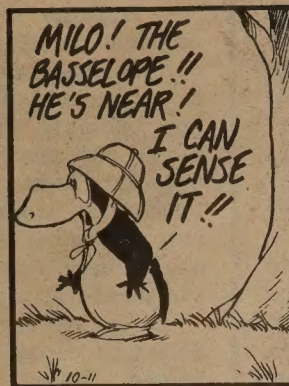
I don't mean to say my way is for everyone. Perhaps there are some who really feel deeply patriotic. My congratulations. And then there are others who, while not feeling any great sentiment, could never be upfront with what they feel. I hate to say it, but it seems the majority stop in silence for the national anthem only because it is the thing to do. They would (and often do with comical results) dodge into a nearby building if they could just to escape getting "stuck out there."

If we ever find ourselves in a national crisis where real devotion to our country is on the line, I would hate to have to depend on my friend who on hearing the bugle blow, suddenly decides that she needs to get something at the Twilight Zone.

So before your cerebrum urges you to scream "commy!" the next time I walk unabashedly during the national anthem, think--who is the real patriot: he who enforces the freedom, or he who exercises his freedoms?

BLOOM COUNTY

by Berke Breathed



Human Dignity

by Dan Nielson

I am a firm believer that manure always stinks, no matter how well packaged it might be. Albeit expertly written, Mr. Rodeback's "hypothetical" article of last week was brimming with radically conservative jargon and unfounded allegations. I have great respect for David as a writer and as a person, but I believe that the readership of the *Student Review* deserves a more objective analysis of the Human Rights Symposium, or at least one that is less reactionary.

Unlike Mr. Rodeback, I attended all seven lectures of the Symposium. Various excellent points were brought to light by all of the speakers, a few of which could well have become themes of the entire week.

The first theme would be that all human beings, by virtue of their birth, have absolute claim to certain rights. Among the most basic of these are food and shelter. Humanity also necessitates freedom to express itself and interact in society, and the right to be free from oppression, torture, and political coercion. The list is longer, but the message is clear: we must defend these rights in order to preserve human dignity. And, as Randall Robinson stated Tuesday night, "life without dignity is not worth living."

Although most of us would agree to that, we are slow to react when it is not our rights that are being violated. That was the purpose of the Symposium: to make us aware that for many these rights are only a dream.

The second theme would be that human rights are largely a non-partisan issue. Basic rights are so intrinsic to humanity that regardless of our shallow interpretations, they transcend political categories. The bipartisan congressional override of Reagan's veto on the economic sanctions to South Africa illustrates this point. Opposition to human rights violations is most often a mainstream political concern. Although partisan attitudes do appear, the debate is almost always over

policy, and rarely over the harm or even the nature of the violations.

Another theme was that we, as citizens of the world, have a responsibility to support what is right. Our ultimate commitment must be to democracy and justice. Political ideologies should be secondary to our dedication to uphold human dignity. The United States has repeatedly made the mistake of supporting tyrannical regimes solely because they were American allies. Afraid that any rebellion was a communist rebellion, we ignored the fact that when we aided tyranny either directly or indirectly, we pushed revolution much further into the communist camp (Angola, Mozambique, and Nicaragua). Inconsistently, there have also been cases where we have let human rights be our primary concern and the outcome has been more to our advantage (Rhodesia, Argentina, and more recently the Philippines). However, political motives should be secondary. If we are to maintain ideological morality we must first crusade for the basic human rights upon which this nation was constructed.

No one that attended the Symposium agreed with everything that was said. Such a concordance would have been naive. However, the men that spoke are the world's experts and their opinions deserve consideration. They were invited to campus to give students exposure to different views. Some (I hope that Mr. Rodeback is not among them) would want us to never hear a variety of ideas. This is the very suppression of thought that has prevented us from finding solutions to human rights problems.

The fact remains that human rights violations are a stark reality in the world. This awareness obligates us as human beings to take significant steps toward halting the debasing of our brothers and sisters wherever they are. The Human Rights Symposium was certainly a step in that direction.

The Bell System

by Rob Eaton

Daniel Bell's speech last week was the most provocative and relevant forum address to grace the Marriott Center in some time. In his presentation he thoroughly discussed, among other things, the relationship between law and morality, tolerance and democracy.

Professor Bell created a very palatable paradigm. For years I've been looking for a definitive model to help me deal with just this issue--how morality and law should (or should not) relate to each other. But my search must continue because Mr. Bell's model is inadequate. I offer no neat alternative to his model--since I don't have one--but rather an explanation of why it is insufficient.

For those who missed hearing Mr. Bell, part of his thesis was that the United States enjoys so much stability and longevity because of tolerance and pluralism. To maintain this stability, he contends, we must continue to keep law and morality separate. He believes that government should not interfere with matters of personal salvation.

Going for the jugular--and courageously so--Professor Bell cited one of the most difficult issues of our day: abortion. While personally opposed to abortion, Professor Bell maintained that it is a matter of personal salvation, and that he does not have the right to impose his values on others. Simple enough.

While my first attack is admittedly an ad hoc criticism that does not deal with Professor Bell's central thesis, I cannot resist making it because the flaw in his logic--even within his paradigm--is so apparent. Professor Bell's comments clearly show that he presupposes that those who favor outlawing abortion do so out of concern for the moral well-being of those who wish to abort the whatever.

With such a presupposition, Professor Bell either blatantly ignores the rather public motives of those who oppose abortion, or he intentionally misconstrues their arguments. Opponents of abortion concentrate on

the rights of the fetus, not the alleged sins of the mother. For me this has always been a classic liberal issue of the majority protecting the rights of a rather helpless minority. Protecting life or even the suspected possibility of life hardly seems to be a case of an intolerant majority imposing spiritual values on an unwilling minority. It is, rather, an example of precisely what Professor Bell advocates--tolerance that allows us all the opportunity to live our private lives in freedom.

So much for the easy and minor argument. Considering and criticizing Professor Bell's main thesis is more difficult but also more important. At first glance, his guidelines on morality and law work nicely. Mormons consider smoking and drinking immoral, for example, but we would not advocate making them illegal. Often or even usually in the minority, members of the church have much to fear if the majority begins legislating its morals. Seen in such a light, Professor Bell's emphasis of tolerance and pluralism is well taken.

But saying that morality should play no role in the law is taking this argument of tolerance several steps further. It is a precept that I believe even Professor Bell would abandon, if pushed.

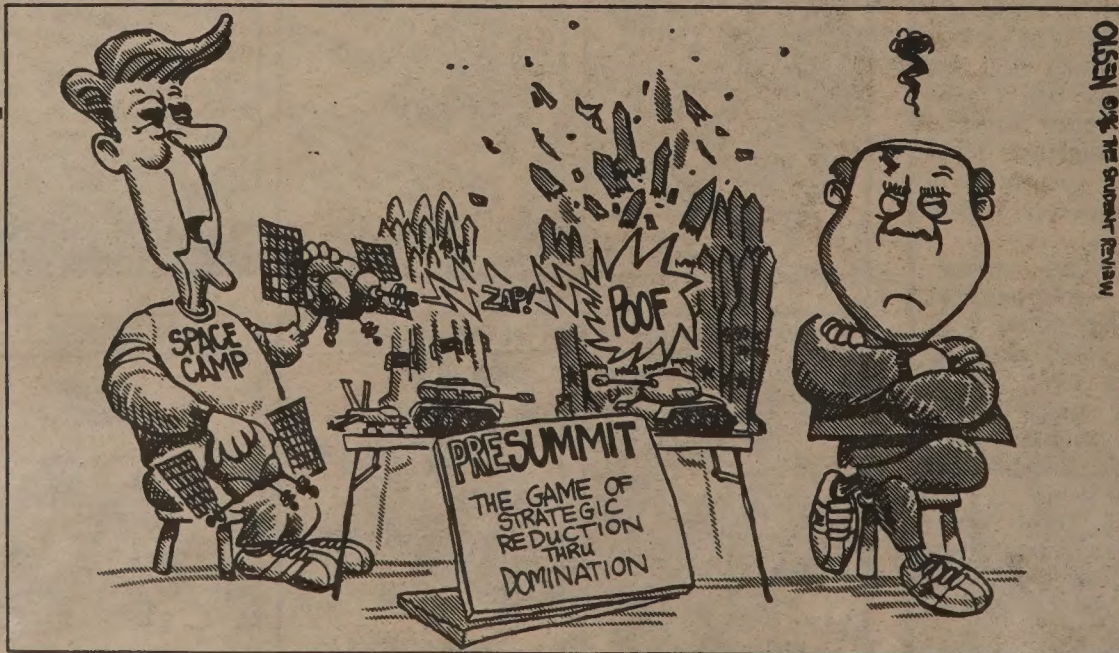
At one point in his speech Professor Bell bemoaned the fact that so many of our presidents have lied to us. Why does this bother him? Because it is perhaps "wrong?" Would he go so far as to call lying immoral? What about CIA involvement in foreign assassination attempts? Would Professor Bell call certain government policies immoral, as Senator Joe Biden has labeled Reagan's foreign policy? Most of us--including, I would venture, Professor Bell--would not hesitate to call certain systematic practices of racial discrimination immoral. Arguments about societal differences fall impotently on our ears when people try to justify segregation--the principle simply violates something in our hearts. It is what we might well call a moral issue, as are many others. Can a foreign policy be made that is not based on a set of values? Philosophical or moral neutrality is impossible to achieve in foreign and public policy as well as in the law.

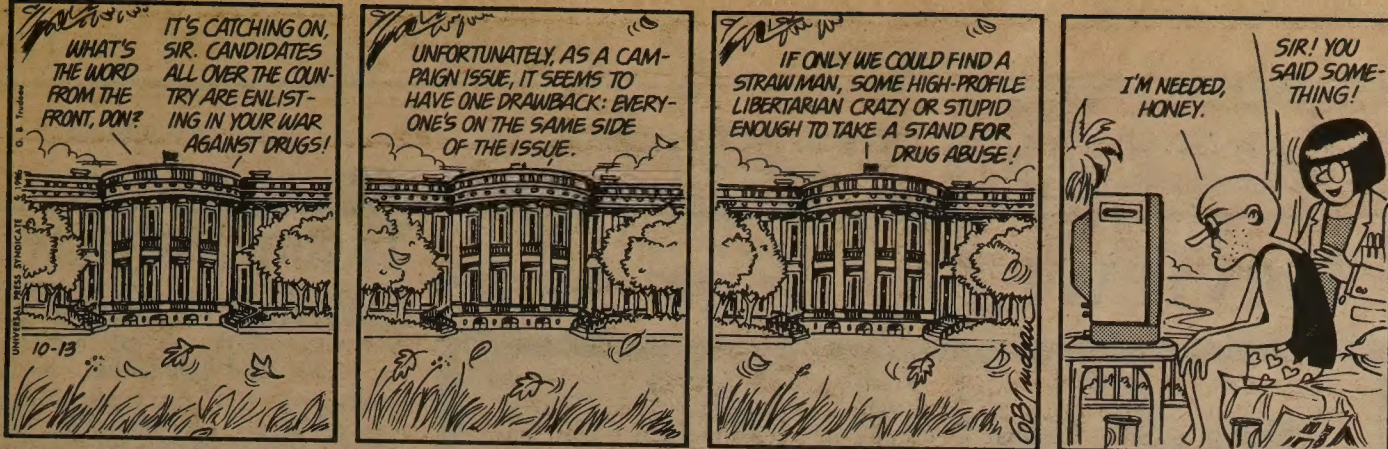
I do not advocate legislating that particular set of values which I perceive to be valid. I merely dispute the desirability and even the possibility of establishing law without morality. A line must be drawn somewhere between outlawing segregation because it is immoral and outlawing drinking coffee because one believes it is wrong. But the question is where, and it is a question unanswered by Daniel Bell.

Editor's Note:
Letters and submissions
are always welcome.
We publish some of them.
P.O. BOX 7092

"IT MAKES IT
FAIR AND KEEPS
EVERYBODY
IN THE GAME."

Olsen's
Editorial
World





Dear Editor,

My angle on the BYU experience is that of a middle-aged Southern Californian returning to support my husband's progress toward an advanced degree.

The difficulty in adapting has been not the drop in income (there's really not too much "lifestyle" going on in our neighborhood) nor the displacement syndrome, but the jolting confrontation of lost youth, in the form of the actual, physical campus itself; not the memory of it, peopled by all the friends and sweethearts that belong to it, but the same buildings, looking exactly the same, and inhabited by a population of young strangers.

It's almost an "out of body" experience to be in Provo again--especially on campus.

Speaking of "out of body" experiences, I'm always half-expecting to be greased by some out-of-state vehicle at one of the city's many unmarked and unfathomable intersections. Particularly befuddling is 3rd South and 7th East; a curve on it's south and west legs, and right angles (sort of) on its north and east ones. It has traffic lights, but I've yet to figure out what they mean, and which lanes they apply to when.

Speaking of the journalist's "w's" the *Review* has outdistanced the *Herald* by a country mile for this newcomer. Thank you for including addresses, complete dates, and other identifying markings in all your articles. The local papers have just about driven us crazy with their insiders' locations: "The Ivy Tower" (the what? and where might the tower be, exactly?) Only cognoscenti need attend, obviously. And, better yet, "Kiwanis Park" (just drive to both--you'll get it eventually.) In the same vein, your typos are conspicuously absent especially compared to both the *Herald* and the *Deseret News*.

We look forward to Thursdays and a new edition of the *Student Review*; may you outlast the *Universe*!

Kathy Green

P.O. Box 7092

Dear Editor,

I appreciated your concern for Utah's deer population at this "holiday" season. As a daughter of several generations of Utah deer hunters, however, and a close neighbor of "Belva and LaVar," I have difficulty reading the vague generalizations and trite attacks on the deer hunt without taking some issue. Allow me to address a few of the native responses to your probing questions:

1) "I need the meat." Although I can conceive of a few differences between the "lion-like" consumption of steak and potatoes in front of a campfire and in the relative comfort of home or the Golden Corral, not all of them are favorable to the non-hunter's position. Since we are, as a whole, a carnivorous society, it is difficult for me to distinguish a purely philosophical difference between the consumption of venison and of beef. Venison may not be indispensable in the average Utah household, but, for that matter, neither is meat of any kind in the American.

If we give it some thought, we might understand some of the psychological satisfaction that comes with "harvesting" one's own meat, in the wilds, once a year--especially in the local environment where society is only one or two generations removed from a more primitive existence--one which valued the then-necessary virtues of physical competence and self-reliance. In a world which increasingly alienates humanity from the "natural" world, there may be some value in a tradition which keeps us weaned--however symbolically--from the impersonal providence of a vending machine or supermarket. Possibly, if we were to consider all of the angles of President Kimball's injunction to plant gardens, we might even be able to apply some of its spirit to the principles of the deer hunt.

2) "I enjoy hiking...camping...the outdoors." Many--I might even say most--of the deer hunters in Utah spend a great deal of time enjoying the mountains throughout the year. Your article did, unintentionally, acknowledge the respect most deer hunters give to seasonal restrictions; your family home evening party managed to restrain themselves from "jumping the gun" on their game-scouting activity. Although the Utah mountains do contain a large number of deer hunters each October, they also contain a substantial amount of skiers, hikers, campers, and even poets during the other eleven months of the year. Close examination may reveal that a few of these recreational naturalists are the very ones who don the orange for the October "harvest."

Also, it is clear that there are many in our office-oriented, leisure society who are out of shape. But it may be an interesting study to compare the number of deer-hunt heart attacks each year to ones resulting from overdoing it in jogging, racquetball, and other contrivances of modern physical fitness. Poor specimens of health and vigor are not restricted to the deer hunting troops.

3) "It is my God-given right to kill a deer." Few citizens of Utah, deer hunters included, condone or practice the "wanton killing" of innocent life. Poaching and useless slaughter of any animal life are serious moral problems that arise from the deer hunting tradition, and we must continue to combat them. But this is only part of the issue. Clearly, killing animals and eating meat are not unequivocally against what we as Mormons accept as the sanctions of God. The romantic view of a deer in the wild has more beauty in our eyes than the more common spectacle of a cow in a stall, but if we are concerned with a genuine, Christian respect for life, aesthetics are beside the point here.

Life in any form demands consideration, and, as death is a part of it, we are morally obligated to give it the respect it commands. I am sure that this is what Steve Hood had in mind when he wrote his article, and the ethical appeal it made was a legitimate one in its concern for the wanton destruction of animal life. Still, I feel that it played too heavily on popular, almost elitist sentiments to address any part of the complex issues of the deer hunt with adequacy.

Karin Anderson

Dear Editor,

Indifference is the worst form of violence. -Gandhi

In the wake of the Human Rights Symposium, we have become aware of a multitude of human rights violations worldwide. Violence and torture as means of political repression occur daily. Gandhi's quote implies that if we remain indifferent and do nothing with this newly gained knowledge, we are personally responsible for the continued violence.

An organization exists that provides assistance to individuals who wish to rise above the apathy of the masses. This group is Amnesty International (AI). AI pursues three goals: fair and prompt trials for all political prisoners; release of all prisoners of conscience, provided they have not advocated violence; and, an end to torture and executions.

Amnesty International is completely non-partisan, and condemns human rights violations by any government regardless of its ideologies. It is free to do this because it relies solely on independent contributions and accepts no funding from any government.

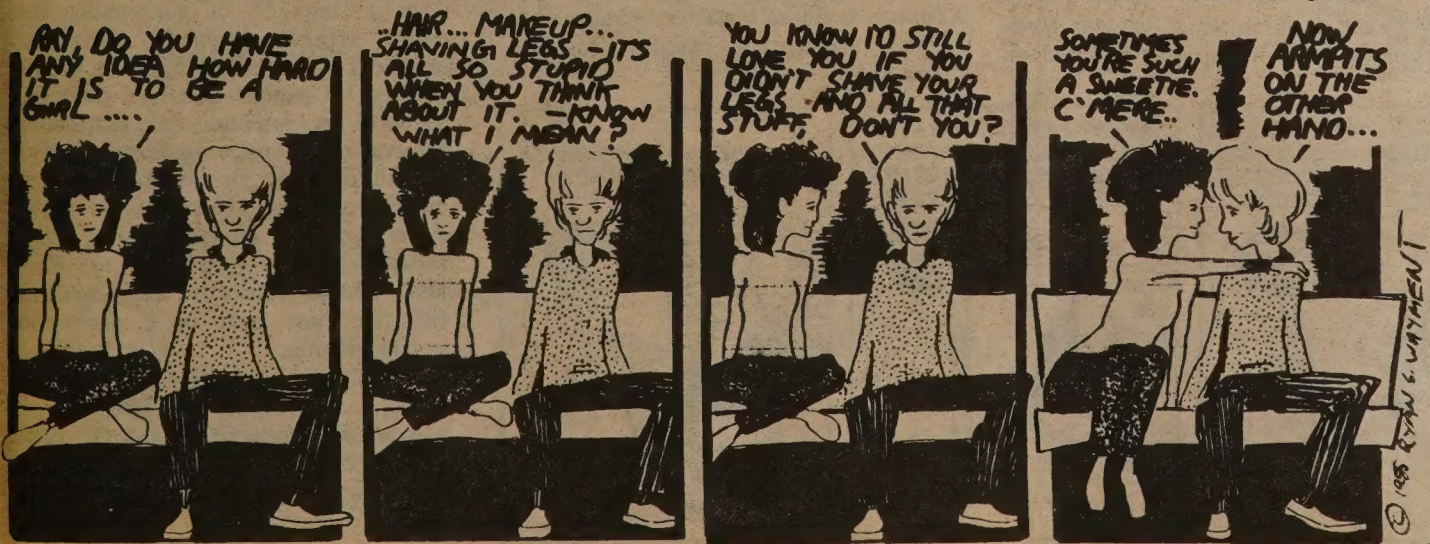
Much of Amnesty's international work is carried out by its members who voluntarily write letters of protest to government leaders as well as letters of support to prisoners of conscience and victims of torture. Hundreds of prisoners have directly attributed their release and the betterment of prison conditions to the letters written by concerned Amnesty members.

Although writing letters may seem a small contribution, their effect is cumulative. These letters may be compared to snowflakes falling on a branch in a winter's storm. Ultimately the branch breaks from the pressure of a final snowflake. The last snowflake's weight is no greater than that of the other snowflakes already on the branch but its effect is the catalyst which causes the branch to break. Who's to say if your letter will be the one that brings about the release of a prisoner?

Last week Jack Healey, the director of Amnesty International USA, spoke at the Human Rights Symposium on the importance of getting involved. His speech motivated a number of students to organize a chapter of Amnesty International on campus. If you're interested in joining, contact Michele or James.

Now is the time to end your indifference to human rights violations around the world. A small effort on your part can make the difference.

James Cromar
Michele Ballentyne



Comic Strip Review: *The Far Side*

by Gordon Scott

With the recent display of *The Far Side* products in the Twilight Zone, most students should be familiar with Gary Larson's unorthodox comic feature. In case you are still in the dark, however, this is the comic that is usually in one frame, has no single main character and is usually the one everybody calls "warped." Bearing captions like "Einstein discovers that time is actually money," "Early vegetarians returning from the kill," and "Mom! Dad! I just got fifty cents from the nose fairy," Larson's brand of humor is collecting laughs from coast to coast.

In just the past year at BYU, this comic feature has gone from little known to well known. Sunday comics now feature a page-width, single-frame, Gary Larsen original. His comic feature collections are big sellers in many bookstores (BYU included). Still, people call his humor "bizarre," "warped," "twisted" or just plain "weird." Perhaps, but if it's such twisted stuff, why do people laugh at it or even pay money for it?

Is it because America is gaining a taste for the bizarre along with its growing appetite for sex and violence? Is it because there are more demented minds out there than we care to admit? It may be these, but I doubt it.

About this time last year, a new comic feature, *Bizarro*, was making its debut in a few papers across the country. This feature has about the same format as *The Far Side* but is hasn't drawn the same wide audience. It didn't even last six months in *The Deseret News*. It is usually more abstract than *The Far Side*, a bit different in flavor, and quite frankly, just not as funny. If it were simply a matter of warped minds in America, *Bizarro* would be riding the same wave of popularity. But it's not, and Larson's humor is much more enjoyable.

The reason for this is the subject matter he uses. Larson takes normal life and puts it in an abnormal setting. His ideas stem from things most people are fairly familiar with.

For example, his comic captioned "Aerobics in hell" shows a devil ordering several out-of-shape people to do six million left-leg kicks. Many are familiar with the aerobics craze. To some it may look like an



easy way to get in shape. One good workout will tell them otherwise. After such a workout, they may feel like it was torture. Larson's comic just pushes this one step further. He places aerobics in a setting commonly considered torturous. Anybody who has become disillusioned with aerobics is sure to chuckle with knowing approval after reading this comic.

There is a second, though lesser reason his comics are so well liked. Because he uses familiar subject matter disguised in a new setting, it may take an extra millisecond or so to completely comprehend the joke. This process gives one a feeling of being "in" on something others would miss. (We all harbor a feeling that we use our brains more than the next guy.) This tactic would be ineffective, however, unless many people could identify with the joke. For this reason, Larson's jokes must draw from highly visible subjects--things very familiar to everyone.

Another example of Larson's comic art used in these ways displays three eagle or hawk-type birds perched on

the branches of a leafless tree. Two of them wear sunglasses and a third has a walkman in his talon and headphones on his head. The caption? "Birds of prey know they're cool." (Don't feel bad if you didn't laugh. Humor has something in common with pain: if you analyze it, sometimes it goes away.) You may not think that wearing shades and a walkman is cool, but just about everyone would agree that if someone else wears them, then that someone probably thinks he looks cool. A person wearing headphones who thinks he's cool is an oft-seen sight. Take out the person, insert a bird of prey, and voila! Humor that sells.

The Far Side doesn't sell because it's bizarre or because Americans are becoming morbid. *The Far Side* is not so far from the silly realities of daily life. It simply pushes them into the realm of absurdity, allowing us to laugh at ourselves (or the next guy if it doesn't apply to us). For those who never thought *The Far Side* was funny, it doesn't matter anymore. It sells! America is reaching for *The Far Side*.

Theatre Review: *Sunday in the Park*

by Chris Cobb

Based on the life of French painter George Seurat, specifically on his masterpiece *Dimanche Après-Midi à l'Île de La Grande Jatte*, *Sunday in the Park with George* offers theatergoers the chance to see a clever, sometimes humorous, and often poignant view of one man's search for a form of immortality. As the play says in its seemingly simple statement, "there are only two worthwhile things to leave behind when you depart this world: children and art." George (played by Trent Bright), in his obsession to infuse himself into his creations, does both.

The story takes place in two eras: the 1880's and in 1986. Act I deals with Seurat himself, portraying him as obsessed beyond all else with art. Even his lover, Dot (played by Janine Lindsay), is subordinate to Seurat's obsession with his work. Seeking after security, she leaves him, taking their illegitimate child to America.

Act II leaps ahead a hundred years to Seurat's great-grandson, also named George. Not quite the driven man his great-grandfather was, George is nevertheless vexed by some of his great-grandfather's problems. Simpering bloodsuckers surround him as they did his great-grandfather, trying to leech from him his talent and his individuality. Throughout all of this, George searches for a sense of self by retracing his ancestral path.

It is not, however, the story itself that makes *Sunday* so interesting. A subtle, engaging script and an outstanding set design breathe life into the plot. Using Seurat's own techniques of order and suggestion, the play weaves characters on and off the stage in a manner very much like Seurat's painting style, giving us not only wonderful images, but also a fuller sense of the painter's view of the world. His character becomes more real for us, more understandable. Even his obsession comes through via staging and design.

The actors do a satisfying job, with Lindsay a stand out. She lends much of the emotional credibility to the first act, thus setting the stage for Act II. Bright is serviceable, yet one feels he is a little overpowered by his role. The rest of the cast does a fine job of supporting the play, offering several delightful moments when called upon to do so. Finally, director Charles Whitman deserves our applause, for, although I believe more could have been done with the play, his direction brings out the essential life and pulse of the material. Even though it takes a few faltering steps, *Sunday in the Park with George* succeeds well, striding for the most part in a sure and steady manner.

This is its last weekend. If good acting, intelligent dialogue, a wonderful production, and a little glimpse of immortality mean anything to you, by all means, indulge yourself.

Doonesbury



Movie Review: *Playing For Keeps*

by Lee Ann Eliot

In the film industry, the trend is towards re-makes and sequels. *Rocky* has produced four, *Superman* will soon make its fourth, and last summer we saw *The Fly* and *Aliens* illustrate the same principle. Unfortunately, the Weinstein's film *Playing for Keeps* has taken the principle too far. It is an eclectic film, combining the worst of *West Side Story*, *Xanadu*, and *The Money Pit* into an already typical story line. To complete the picture, the directors have included one-dimensional characters and trite dialogue. The soundtrack has the popular music of the popular musicians, with Top 40 tunes from Phil Collins and Arcadia. It is indeed "MTV, the movie," and even includes a few plugs for the cable network.

Playing For Keeps starts out in New York City, where the cliches start to roll, as it were. The scene is a high school graduation, the point when life traditionally "begins." The camera focuses on three graduates, presumably our heroes and dream-makers, who cause an uproar at graduation over how unfulfilling high school was. The scene is full of obscenities and drugs, all to make the viewer sentimental of his own feelings at graduation, I'm sure. Fortunately, the directors have included a narrator to explain the entire film to the non-comprehending audience, and he carries the plot from here. He explains the city game "Christopher Columbus," a gang version of hide-n-seek, which our heroes have never won. They are convinced that until they win this game, they haven't really graduated from high school.

The scene then explores our gang playing and losing "Christopher Columbus." The "Christopher Columbus" scene is then neatly tucked away without any relation to the other scenes. As we discover in the end, though, it was a foreshadowing technique. Don't stay until the end.

The story line then follows the three boys, after their high school graduation. Danny, the dreamer, conveniently runs into a deed for a country hotel that his family owns. He decides to re-open the hotel, with his friends' help, and together live lives of luxury. "MTV in every room, dancing and aerobics, a party every

night" is his creed. After convincing his friends of his grand plan, they head to the country to see their investment. It is simply a run down building, unused for twenty years, with an ex-Wall Street con man living inside, of course. Danny, once again the dreamer, relishes the challenge of fixing up the old place, and enlists his doubting friends by playing on their, and our, sentimentality.

The restoring begins, much to the anger of the small town and the conflict becomes a classic "small-town/big-city" fight. Cliche-like rumors fly concerning the boys' intentions. The folks fight the boys' plan, claiming that they don't want that "element" in town. One especially predictable character is a despicable town authority who uses the boys to re-direct the townspeople's wrath away from his own illegal activities. Of course, the gang discovers this and expose him to the ignorant townspeople in the end.

The three boys and their mysterious Wall Street friend go back the New York City to enlist the help of more friends, who all come to the hotel to fulfill their own dreams. (Why not? Certainly we want everyone involved.) The "Christopher Columbus" game is played against the town, and the boys win for the first time in their lives, symbolically meeting and beating the real world. Now that they've seen reality, they settle into their trendy hotel with a thousand teenagers and dance for the last agonizing five minutes of the film.

Don't see *Playing For Keeps*. Your money will perpetuate films like this, no matter how much you dislike it afterwards.

The Midnight Horror Show

by Paul Manwaring

The night was dark and cold, the cold was dark and dreary, and the dreary was pretty dreary too. With such a cold dark dreary night, it crossed my mind that a midnight movie might be in order. I consulted my friend Akbar on this matter and he, as I had predicted, agreed that a chilling midnight movie would indeed make good use of such a night.

As we ventured outside I got a slight chill on the back of my neck. Little did I know that this was a premonition of the upcoming evening's horrors.

My colleague and I arrived safely, but the movie house somehow seemed ominous. The night air, thick with a mysterious gloom, somehow bade us turn back or abandon all hope. I knew my friend sensed it as well, but we ignored our hearts' dictates and daringly continued on.

As we approached the twisted serpent of a line we tried to relax and ease our minds with a few dead frat pledge jokes. But they can get pretty graphic, and even though they usually induce laughter, our smiles faded at the mention of each final gasp.

The line started moving. A panicky shock set my hair on end. When my friend commented on this I dismissed it as acute static electricity, but I couldn't fool myself. I knew something terrible was about to happen, but I couldn't turn back. Something awesome drew me to the ticket booth, to that terrible destiny that waited in the form of a fat lady.

I looked into her gruesome eyes, transfixed. My mouth started to move, and a sound came out:

"I, uh . . . I . . ."

"What show please." Her voice cracked.

"I, uh . . ." I somehow reconstituted myself enough to reply, "Altered States, please."

"That's rated R," she snapped back. She then sized me over and said, more than a hint of challenge in her hag's voice, "Do you have an I.D.?"

"Sure," I said. "Here's my student I.D."

She gave me a halting gesture and moved closer to my face. "Not a student I.D., a driver's license."

"Why?" I demanded, holding my ground. "I'm twenty."

Her eyes glinted and the words seemed to echo from afar as she retorted, "Company policy."

That was it. My jugular had been ripped open by those irrefutable words of authority, and I mistakenly took on a defensive air. I heard myself whining like a teenager as I told that I had left my license at home, not knowing about this policy. But I knew she thought I was lying--she passed judgment before I even had a chance, like most scary monsters do. (The fact that I was lying because I didn't want her to know that I had actually lost my license didn't help, I'm sure.)

I knew I was defeated. I looked at my friend for some solace, looked back at the disapproving disfigurement of a woman behind the register, cast my eyes downward, and gave up. You can't beat the hideous obstinacy of something as horrible as company policy.

My friend and I then turned back into the cold dark dreary night, feeling the horror of what had just occurred, and cursing the unhappy night and all its demons.

Doonesbury

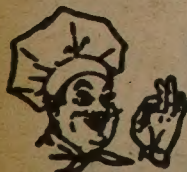


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The Top 20

This Week	Last Week
1. Human Rights Symposium and the 4 accompanying sweatshirt	3
2. Mothers everywhere	2
3. Thursday night on NBC	6
4. "Sunday in the Park with George"	-
5. "The Official Story" (at Int'l Cinema)	-
6. Indian summer	-
7. "Pee Wee's Playhouse"	8
8. Plastique	-
9. "Room With A View"	-
10. Provo Canyon in full color	1
11. "Crocodile Dundee"	-
12. Paul Simon's "You Can Call Me Al" video	-
13. Compact discs	13
14. Monday night at Stan's	-
15. Anita Baker's "Sweet Love"	20
16. Denver Broncos	18
17. David Bowie	17
18. "Late Night with David Letterman"	-
19. People watching on UTA	-
20. Zupetta at La Dolce Vita	-

The Bottom 10

(in alphabetical order):

Apartheid, black velvet paintings, "California Dreaming" by the Beach Boys, deer "harvesting", KCGL's format change, Lionel Richie "Dancing on the Ceiling" (or anywhere), midterms, out-of-order automatic teller machines, personalized license plates, "Solid Gold." --JC

Editor's Choice

Pastry of the week: any of the croissants at "La Petite Bakery," 236 W. Center, the best (only?) place to get real French pastries. I recommend the almond croissant.

Don't miss Billy Joel, Nov. 14 in the Marriott Center. Tickets are gone. If you didn't get any sit by your phone and wait for some radio station to call you. I got mine; now I just have to find a date.

A Room with a View has finally made it to Provo, or at least the University Mall in Orem. This is your chance to see the best, funniest, and most beautiful movie of the year.

We weren't kidding about joining us for Tuesday night paste-up sessions for *Student Review*. Call 377-2980 if you're at all interested.

Congrats to that intrepid soul that tried all of our suggested activities for Provo after 1 a.m. We'll withhold your name to protect your innocence.

Is school getting you down? Feeling like you just might not make it? Try and put things in a broader perspective. Take an early morning hike anywhere (the canyon is still beautiful) and meditate about what things are *really* important. Then come back and put your new-found awareness to work. Tell somebody you love them and really mean it.

NOT TONIGHT...

But next Thursday
October 23rd

JMR Chalk Garden's GRAND OPENING!

at

PLASTIQUE

hors d'oeuvres 9 pm - 10:30 pm

JMR Fashion Show 11pm
and
Dancing All Night

Coming Attraction

The World of Fashion and Dance
Unite Every Thursday Night
at Plastique 9pm - 1pm



Von Curtis
HAIR DESIGN

JMR
Chalk Garden

This calendar is presented as a public service, and is subject to change. Please call each establishment beforehand to verify time and date.

Asterisk (*) indicates a free event.

We would like your feedback on the calendar. Where do you like to go out? Which are your favorite clubs? Let us know and we'll get it in the calendar. Call 377-2980.

Theater

- *Are the Meadowlarks Still Singing? -Hale Center Theatre, SLC Performances Sundays at 7:30
- The Best Little Whorehouse in Texas -Egyptian Theatre, Park City Weekend performances through Nov. 1
- *Bigfoot Stole My Wife and Other Monologues" by Ron Carlson, and "Montana" by David Kranes, two one act plays by local playwrights -Salt Lake Acting Co., 168 W. 500 N., SLC 8:00 p.m. performances Wednesday-Saturday, October 2-18
- Dracula -Brickyard Plaza Theatre, 13th E. 3200 South, SLC 8:00 performances Thursday-Saturday through Oct 31
- Five on a Honeymoon -Hale Center Theatre, 2801 S. Main, SLC 8:00 p.m. Fridays and Saturdays, October 3 through November 22. Adults \$4.50, children \$3.00
- Hotel Frankenstein -Valley Center Playhouse, Lindon 8:00 p.m. performances Friday, Saturday and Monday October 17-November 1 Tickets \$3.50, Students \$2.75, Families \$13.50 call 785-1186 or 225-5253 for directions.
- Little Red Riding Hood -Hale Center Theater, 2801 S. Main, SLC 1:00 p.m. Saturdays through November 15. \$3.00
- Night Must Fall -Babcock Theater, Pioneer Memorial, 300 S.University St., SLC 8:00 performances Wednesday-Saturday October 8-18 2:00 matinee October 18 Tickets \$3-\$7
- Summer and Smoke -Theatre 138, 138 S. 200 East, SLC 8:00 p.m. performances Thursday-Saturday through October 31
- Sunday in the Park With George -De Jong Concert Hall October 8-18 7:30 p.m. performances Tuesday-Saturday Matinee performance Oct. 13, 4:00 p.m.

Thursday, October 16, 1986

Concerts

- *Russell Sorenson, piano -Madsen Recital Hall 9:00 p.m.
- *Elizabeth L.Thomas, viola Senior Recital -Madsen Recital Hall 7:30

Dance/Party

Plastique -Soul Night

Film

- The Boat is Full (German/French) -International Cinema, 250 Kimball Tower 5:45
- Home of the Brave, a film by Laurie Anderson -Blue Mouse, SLC 5:15, 7:15, 9:15
- Ivan the Terrible (Part II) -Salt Lake Public Library, SLC 7 p.m. \$2.50
- The Manhattan Project -Varsity I Theatre 4:30, 7:00, 9:30
- The Official Story (Spanish) -International Cinema, 250 Kimball Tower 3:35, 7:40 (Lecture on *The Official Story* by Dr. George Addy of the History Dept. at 3:00.)

Homecoming

- Miss BYU Pageant -Wilkinson Center Ballroom 8:30 p.m. Tickets \$3 --available at the door

Lectures

- *Zoology Seminar, "Stream Ecology," by J. Vaun Mc Arthur -248 MARB 11:00 a.m.
- *Botany Seminar, "Southern Great Basin Flora," by Jack Brotherson -234 MARB 12:00 noon
- *"Are There Designer Genes in Your Future?" by Ron W. Leavitt, Dept. of Microbiology -321 Wilkinson Center 1:00 p.m.
- *"War in the Year 2005: Will It Be Obsolete?" by Ray C. Hillam, Kennedy International Center -321 Wilkinson Center 2:00 p.m.
- *Floyd Rhoades, President, ARA Living Centers -151 Tanner Bldg. 4:00 p.m.
- *Biology Seminar, "Influence of Drugs on Birth Defects," by Robert Seegmiller -446 MARB 7:00 p.m.

Poetry Reading

Leslie Norris -Art Barn, 54 Finch Lane, SLC 8 p.m.

Theater

- The Best Little Whorehouse in Texas -Egyptian Theatre, Park City Bigfoot Stole My Wife and Other Monologues, and Montana -Salt Lake Acting Co., SLC 8:00 p.m.
- Dracula -Brickyard Plaza Theatre, SLC 8:00 p.m.
- Night Must Fall -Babcock Theater, SLC 8:00 p.m.
- Summer and Smoke -Theatre 138, SLC 8:00 p.m.
- Sunday in the Park with George -De Jong Concert Hall, 7:30 p.m.

Miscellaneous

- Dance and All That Jazz, presented by SYNTHESIS and the Modern Dance Division -Pardoe Drama Theatre 8:00 p.m. General admission \$4.50, Students \$3.50
- *Open House, Student International Development Network -Kennedy Center, Herald R. Clark Bldg. 4 p.m.
- *Television's Vietnam: The Impact of Media, a video presentation, Charlton Heston narrator -360 Wilkinson Center 6 p.m.

Friday, October 17, 1986

Concerts

- Alexander String Quartet -De Jong Concert Hall 7:30
- *Kei Koto organist, Temple Square Concert Series -Assembly Hall, 2nd half in Tabernacle, SLC 7:30 p.m.
- Utah Symphony, Joseph Silverstein conducting, Claude Frank piano -Symphony Hall, SLC 8:00 p.m.

Dance/Party

Plastique -Modern Music

Film

- The Boat is Full (German/French) -International Cinema, 250 Kimball Tower 3:00
- Broken Blossom -Film Society, 250 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID

- The Great Escape -Film Society, 214 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID
- Home of the Brave, a film by Laurie Anderson -Blue Mouse, SLC 5:15, 7:15, 9:15
- The Official Story (Spanish) -International Cinema, 250 Kimball Tower 4:55, 7:05, 9:15
- *Road to Zanzibar -Chapman Public Library, SLC 4 p.m.
- Splash -Varsity II Theatre, JSB Auditorium 7:00, 9:30
- White Knights -Varsity I Theatre 4:30, 7:00, 9:30

Homecoming

- *Window Painting Competition -Cougar Eat 5:30-11:30 p.m.

Lectures/Discussion

- *Cafe PSA - 7th floor lounge, Poli. Sci. Dept., Kimball Tower 12 noon Bring your lunch.

Sports

- BYU Men's Volleyball, vs. USC -Smith Fieldhouse 7:30 p.m. \$2
- Golden Eagles Hockey, vs. Peoria Rivermen -Salt Palace, SLC 7:30

Theater

- The Best Little Whorehouse in Texas -Egyptian Theatre, Park City Bigfoot Stole My Wife and Other Monologues, and Montana -Salt Lake Acting Co., SLC 8:00 p.m.
- Dracula -Brickyard Plaza Theatre, SLC 8:00 p.m.
- Five on a Honeymoon -Hale Center Theatre, SLC 8:00 p.m.
- Hotel Frankenstein -Valley Center Playhouse, Lindon 8:00 p.m.
- Night Must Fall -Babcock Theater, SLC 8:00 p.m.
- Summer and Smoke -Theatre 138, SLC 8:00 p.m.
- Sunday in the Park with George -De Jong Concert Hall, 7:30 p.m.

Miscellaneous

- Concerts Impromptu -Memorial Lounge, Wilkinson Center 7-9 p.m.
- Dance and All That Jazz, presented by SYNTHESIS and the Modern Dance Division -Pardoe Drama Theatre 8:00 p.m. General admission \$4.50, Students \$3.50
- "Exploring the Future (The Next 50 Years in Space)" -492 Eyring Science Center, Planetarium Presentation 7:30 & 8:30 \$1

Saturday, October 18, 1986

Concerts

- *BYU Chamber Orchestra, Clynn Barrus music director, Temple Square Concert Series -Assembly Hall, SLC 7:30 p.m.
- Utah Symphony, Joseph Silverstein conducting, Claude Frank piano -Symphony Hall, SLC 8:00 p.m.
- *Pam Watkins piano -Madsen Recital Hall 6:00 p.m.

Dance/Party

Plastique -Modern Music

Film

- The Boat is Full (German/French) -International Cinema, 250 Kimball Tower 5:10, 9:15
- Broken Blossom -Film Society, 250 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID
- The Great Escape -Film Society, 214 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID
- Home of the Brave, a film by Laurie Anderson -Blue Mouse, SLC 5:15, 7:15, 9:15
- The Official Story (Spanish) -International Cinema, 250 Kimball Tower 3:00, 7:05
- Splash -Varsity II Theatre, JSB Auditorium 7:00, 9:30
- White Knights -Varsity I Theatre 4:30, 7:00, 9:30

Homecoming

- *Club and Ward Competition: Almost Anything Goes -Deseret Towers Field 9 a.m.-1 p.m.
- *Window Painting Competition -Cougar Eat 5:30-11:30 p.m.

Sports

- Beat Beethoven 5K -Race starts at Symphony Hall, SLC 10 a.m. Pre-registration \$7, day of race \$9
- BYU Football, at Wyoming, 1:30
- Golden Eagles Hockey, vs. Peoria Rivermen -Salt Palace, SLC 7:30

Theater

- The Best Little Whorehouse in Texas -Egyptian Theatre, Park City Bigfoot Stole My Wife and Other Monologues, and Montana -Salt Lake Acting Co., SLC 8:00 p.m.
- Dracula -Brickyard Plaza Theatre, SLC 8:00 p.m.
- Five on a Honeymoon -Hale Center Theatre, SLC 8:00 p.m.
- Hotel Frankenstein -Valley Center Playhouse, Lindon 8:00 p.m.
- Little Red Riding Hood -Hale Center Theater, SLC 1:00 p.m.
- Night Must Fall -Babcock Theater, SLC 2:00 & 8:00 p.m.
- Summer and Smoke -Theatre 138, SLC 8:00 p.m.
- Sunday in the Park with George -De Jong Concert Hall, 7:30 p.m.

Miscellaneous

- Dance and All That Jazz, presented by SYNTHESIS and the Modern Dance Division -Pardoe Drama Theatre 4:00 & 8:00 p.m. General admission \$4.50, Students \$3.50

Sunday, October 19, 1986

Music

- *Mormon Tabernacle Choir Broadcast -Tabernacle, SLC 9:30 a.m. (Be in seats by 9:20.)
- *Temple Square Organ Recital -Tabernacle, SLC 4:00 p.m.

Theater

- *Are the Meadowlarks Still Singing? -Hale Center Theatre, SLC 7:30

Miscellaneous

- *Sunday Feast, philosophical discussion and Indian music -KHQN Radio Station, 8628 S. Highway 6, Spanish Fork 6-9 p.m. call 798-3559 to RSVP

Monday, October 20, 1986

Film

- Anatomy of a Murder -Salt Lake Public Library, SLC 2 p.m. (25 cent admission) & 7 p.m. (50 cents)
- Splash -Varsity II Theatre, JSB Auditorium 7:00, 9:30
- White Knights -Varsity I Theatre 4:30, 7:00, 9:30

Homecoming

- *1986 Homecoming Baby -12 midnight The first baby born during HC week will be declared 1986 Homecoming Baby. Call 378-4086 if your baby arrives on time.
- *Chalk Drawing Contest -Garden Court 9 a.m.
- *Opening Ceremonies -Tanner Bldg. 12 noon
- *SYNTHESIS Jazz Concert -West Patio, Wilkinson Center 1 p.m.

Live Music

Altered Dominance, jazz -D. B. Cooper's, 19 E. 200 South, SLC

Theater

Hotel Frankenstein -Valley Center Playhouse, Lindon 8:00 p.m.

Tuesday, October 21, 1986

Concerts

- *Faculty Jazz Quartet -Madsen Recital Hall 7:30
- *Wind Symphony & Chamber Soloists -De Jong Concert Hall 7:30 p.m. Free tickets available at Music Ticket Office

Devotional

- *Elder Neal A. Maxwell of the Quorum of the Twelve -Marriott Center 11:00 a.m.

Film

White Knights -Varsity I Theatre 4:30, 7:00, 9:30

Homecoming

- *Club Competition, Simon Says -Checkerboard Quad 12 noon

- *Faculty Brassworks Concert -West Patio, Wilkinson Center 12 noon
- *Baby Boom -East Ballroom, Wilkinson Center 6 p.m.
- *Powder Puff Practice -Haws Field 5-8 p.m.

Lectures

- *Brett Davis, Chairman, Stockton Savings Association 151 Tanner Bldg. 4 p.m.

Sports

BYU Women's Volleyball, vs. Weber State -Smith Fieldhouse 7:30

Wednesday, October 22, 1986

Ballet

Ballet West presents "Abdallah" by August Bournonville, and Tribute to Toni Lander Marks -Capitol Theatre, SLC 8 p.m.

Dance/Party

Plastique -Ladies' Night

Film

- Black and White in Color (French) -International Cinema, 250 Kimball Tower
- Home of the Brave, a film by Laurie Anderson -Blue Mouse, SLC 5:15, 7:15, 9:15
- Quilombo (Portuguese) -International Cinema, 250 Kimball Tower
- White Knights -Varsity I Theatre 4:30, 7:00, 9:30

Homecoming

- *Club Competition, Lip Sync -Garden Court 12 noon
- *Cougar Cake, with release of balloon messages -Checkerboard Quad 12 noon
- *Powder Puff Football Game -Haws Field 8 p.m. Tickets \$1

Sports

*BYU Soccer, vs. Quincy College -Haws Field 7 p.m.

Miscellaneous

Fall Expo, Food and Hobby Show -Salt Palace, SLC

Thursday, October 23, 1986

Ballet

Ballet West presents "Abdallah" by August Bournonville, and Tribute to Toni Lander Marks -Capitol Theatre, SLC 8 p.m.

Dance/Party

Plastique -Fashion Show presented by JMR Chalk Garden

Film

Black and White in Color (French) -International Cinema, 250 Kimball Tower

- Home of the Brave, a film by Laurie Anderson -Blue Mouse, SLC 5:15, 7:15, 9:15
- Mother -Salt Lake Public Library, SLC 7 p.m. \$2.50
- Quilombo (Portuguese) -International Cinema, 250 Kimball Tower
- White Knights -Varsity I Theatre 4:30, 7:00, 9:30

Homecoming

- *Honored Alumni Lecture Series -11 a.m. (See posters on campus for details.)
- *Club Competition, Pep Rally/Club Yells -Wilkinson Center 12 noon
- Honored Student/Alumni Banquet

Lectures

- *Botany Seminar, "Endangered Plants of the Great Basin," by Stan Welsh -234 MARB 7:00 p.m.
- *Matt Simmons, President, Simmons & Company -151 Tanner Bldg. 4 p.m.

Sports

BYU Women's Volleyball, vs. Arizona State -Smith Fieldhouse 7:30

Theater

The Best Little Whorehouse in Texas -Egyptian Theatre, Park City Dracula -Brickyard Plaza Theatre, SLC 8:00 p.m. Summer and Smoke -Theatre 138, SLC 8:00 p.m.

Miscellaneous

Fall Expo, Food and Hobby Show -Salt Palace, SLC

Israel from page 1

If anybody knows the Mormons, five people in eighteen years is not a successful mission by any measure. But they know our record world wide and they are amazed because this obviously has money behind it.

SR: So they are saying where their money is their heart is also.

RICHARDS: Yes. A couple of other points, you need to understand that it is not illegal to proselyte in Israel. Many people think that it is and therefore the Mormons have to sneak in to get the job done. But it is legal and in fact there are groups over there who are proselyting . . . and they're in there converting people. But the difference is we've got a visible structure on a hill and those ultra-orthodox depend on funding from the United States. . . . So it's actually better public relations in generating these funds to fight against this thing on the hill, even though B.Y.U. isn't doing anything.

SR: Isn't it true that there is a Jewish synagogue in Salt Lake City that converts more Mormons to Judaism than we have ever converted?

RICHARDS: Yes . . . one of the arguments they used when we were in Israel a year ago was, "how would

you like it if we had a congregation move in right next to you." The fact is the church donated the land for the first Jewish synagogue in Salt Lake City. It's on a prime location. We could have made it very difficult but you don't see us being paranoid.

SR: What about the idea that we will use the center to seduce the Hebrew University students close by?

RICHARDS: The irony in all that is we are now on a kibbutz. We have more daily contact with young Israelis on a kibbutz than we will in our facility because our own facility is for our own people . . . The Minister of Israeli education will not allow us to enroll Israeli students.

SR: Has all the publicity helped to make Mormons more sensitive to Jewish sensitivities?

RICHARDS: Yes. See back in the mid-seventies David Galbraith (the resident director) was also the branch president for the church then and being a Mormon he and others started thinking what can we as Mormons do to spread the gospel in Israel? So they wrote some letters to the Church saying how about establishing a visitors center combined with the B.Y.U. center? . . . Those letters have come to light but the fact is the church realized the sensitivity of the program there and

made a decision not to have proselyting as a part of the center . . . but there are those kinds of letters out there that make it look like we're being duplicitous. But the fact is it was a local initiative.

SR: Hasn't David Galbraith received threats over this issue?

RICHARDS: He has had threats against his life and against the life of his family and we have police protection for him. . . . There have been threats that the center would be bombed or burned down . . . It seems bizarre to us but these kinds of threats are almost a daily occurrence in that part of the world. . . . We fully expect that we might get bombed some day.

SR: Didn't the mayor, Teddy Kollack, defend Galbraith through this?

RICHARDS: Yes. In fact he received some of these threats around Christmas time and he recorded them. Then the police got involved and they played some of these threats over the national radio and it did a tremendous amount to turn the tide toward us. There were people who when they heard these threats over the radio said, "we are ashamed that this would happen in our own country. We were treated like this and we will not put up with this in our country."

SR: What are Teddy Kollack's motivations for standing behind us on this issue? Is this a symbolic issue for him?

RICHARDS: Yes. He has told us he doesn't favor our project because we are Mormons. He could care less what we are. Sometimes we as Mormons think they like us because we are Mormons. Well, that has absolutely nothing to do with it. He sees part of the strength of Israel . . . in being a pluralistic society and learning from other cultures. . . . There are those who would like Israel to almost be a self-imposed ghetto--for Jews only. . . . What he's saying is that if these people succeed in kicking B.Y.U. out it could set a precedent that could be disastrous in the long run because who's next?

SR: What's the situation over there right now?

RICHARDS: We are continuing construction. . . . We hope to finish the center by spring of '87 and occupy it by fall. We know we will have protests but we feel that if we can just get in and operate the center for several years and let them see what we're all about much of the fear that's been generated will dissipate . . . and they'll see they've been fighting a paper dragon.

TAPE DUPLICATING



- Lectures
- Interviews
- Seminars
- Etc.

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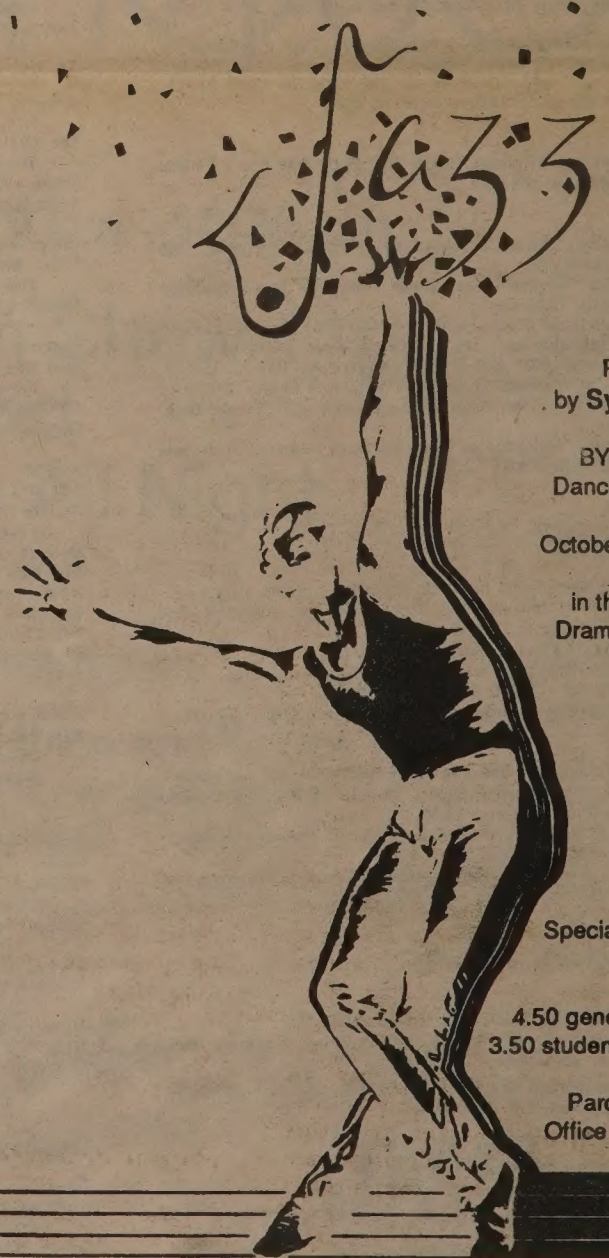
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